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***Junctions Podcast***

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***Junctions Podcast***

**by**

**Andrew Michael Craig**

**Report**

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Thanks to the many talented people, from my RTF faculty advisors and classmates to my coworkers in DDCE, who helped me realize the vision for project. I hope listeners find *Junctions* informative, useful, and entertaining.

## **Abstract**

### **Junctions Podcast**

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The University of Texas at Austin, 2018

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**Abstract:** This report outlines the development process for *Junctions*, an original, mini-drama podcast that explores racial bias in the context of everyday interaction. The report consists of three sections – The Podcast, Pilot Episode, and Future Episodes – each of which speaks to a different aspect of the program’s framework. It also includes nearly all of the planning documents I created during pre-production, production, and post-production.

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## **THE PODCAST**

Spectrums of racial, ethnic, religious, sexual, gender, political, educational, professional, economic, and social identity in the United States beckon toward the expanse of American diversity: our society is a colorful universe of meaning whose boundaries are constantly expanding as new identities and modes of identification arise. But cultural bias and misunderstanding, both natural consequences of living in a diverse society, form black holes within America's cosmos of multiculturalism. A lot of today's cultural debate and academic discourse attempt to navigate these issues that result from living in such a diverse space. For my master's report, I have developed a podcast called *Junctions* that examines these issues, specifically focusing on race, in the context of seemingly ordinary interactions between people. My goal is to illuminate underlying biases in these interactions and engage experts in conversation to flesh out how racial bias works. Each episode culminates in a single step that listeners can take to counteract their own racial bias. The overarching inquiry, or question, sustaining my program consists of two parts. First, how can we become more aware of our own racial bias? Second, how can we use that awareness to become better allies to people whose race is different from our own? Through the creation and subsequent deconstruction of dramatic scenes, which are performed by actors and pre-recorded, this podcast seeks to answer those questions.

### **Program Overview**

My reasons for pursuing a podcast instead of a radio show are the structural flexibility of podcast programs, the low financial burden of podcast production, which could increase my chances for a network placement, and the ease of access for listeners.

Under the auspices of my report advisors Dr. Thomas Schatz and Dr. Shanti Kumar, I developed *Junctions*' structure, which is outlined below.

PART	Player
Introduction	Host
Theme Music	Composer
Dramatic Scene	Actors
Roundtable Discussion	Experts
Lesson	Experts, Host
Next Episode Preview & Outro	Host & Composer

Table 1: Episode Structure

This structure was inspired by my previous radio experience. Working with WVON (Chicago, IL), WNYC (New York City, NY), and KVON (Denver, CO) exposed me to various talk show programs and blog structures as well as models for audience interactivity. The ability to consistently deliver content via simple storytelling was fundamental to the success of these programs. I have never worked on a program that utilizes dramatic scenes in the way I propose. Dramatization, a core component of *Junctions*, presents a significant opportunity and challenge regarding program structure. It allows for the creative expression of experience through narrative construction. Analyzing dramatization, however, requires a high level of critical reflexivity that could complicate the production process. I must know what cultural signifiers to embed in dramatizations (via narrative construction, actor's vocal performances, sound effects, and/or music) so that my guests have sufficient material to analyze during the critical analysis portion. However, I don't want my dramatic representations to be too

overwhelming or straightforward, as that would reduce the social value of this exercise and decrease the likelihood for enriching community dialog.

Regarding the efficacy of this program and structure, I consulted two researchers in higher education – Dr. Betty Jean Taylor, who leads UT Austin’s Campus Climate Response Team, and Dr. Joseph Straubhaar, a professor in UT Austin’s Radio-Television-Film department with a background in critical ethnography – to see what strengths and weaknesses are present. Both saw value in the project and the community dialogue it would prompt, but Dr. Taylor expressed concern about “hearing a voice and giving it an identity.” She suggested I more explicitly identify the races of characters rather than “using names.” Dr. Straubhaar did not voice concern with that aspect of the project. He instead shared his thoughts on another potential use of the dramatic scenes in *Junctions* – as an organizational training exercise for building empathy among staff. Ideally, the staff would divide into small groups based on the number of characters in the scene. Each staff member on each team would then take turns performing each of the roles to experience the unique reality of each character.

### **Audience Overview**

Initially, I believed the target audience for *Junctions* would be white, middle-aged working professionals who are eager to be allies to people of color, but lack the time (due to work, home life, etc.) to fully invest in the cultural learning necessary to be an ally. *Junctions*, I imagined, would help them on-the-go with some of that cultural learning. However, after working on the first episode, I now suspect there may be a broader audience for this product. Moving forward, I will need to conduct experiments and in-depth analyses to gain deeper insight into the audience and competitive potential for *Junctions*.

## PILOT EPISODE

Episode One is set in a high school classroom during a test. Students disrupt the testing environment by talking, laughing, and tossing notes. Mr. Eckelmeyer targets Davontae, one of the students, and a stand-off ensues.

**Dramatic Scene Script (Table 2)**

Speaker	Narration/DX	SFX
Mr. Eckelmeyer	Alright freshmen. You have 20 minutes left to finish the first part of your test.	
Narrator	Mr. Eckelmeyer's eyes swept across the classroom. Most students were still writing. Realizing he forgot to take attendance, he went to his desk, sat down, and opened his attendance folder. After marking present for all 34 students, he leaned back and sank into his chair. It was the first time he sat down since 8:00 a.m.	
Mr. Eckelmeyer	Ten minutes left for Part 1. You guys need to wrap it up.	[watch alarm beeps]
Alejandra	<i>whispers:</i> Did you hear that? You guys better wrap it up. No more hitting it raw.	

Table 2: Dramatic Scene Script, cont.

Class		[muted giggles]
Mr. Eckelmeyer	Alejandra, none of your antics please.	
Narrator	<p>Mr. Eckelmeyer's head tilted back. His eyelids drew close like curtains, slowly shutting out the harsh florescent lights. A few minutes passed before they were pulled open again.</p> <p>He was about to tell students to switch to Part 2, but something caught his eye. A crumpled ball of paper shot through the air and landed on Davontae's desk. Davontae picked it up, unraveled it in his lap, and started to read it.</p>	[watch alarm beeps]
Mr. Eckelmeyer	Davontae, what's that?	
Narrator	Mr. Eckelmeyer stood up and walked to Davontae's desk.	
Mr. Eckelmeyer	You shouldn't be passing notes in class, much less during a test. Are those answers in your hand?	
Davontae	My bad. I'm putting it in my pocket.	
Mr. Eckelmeyer	Give it to me now. If I see answers, I'll give you a zero on this test.	

Table 2: Dramatic Scene Script, cont.

Narrator	<p>Davontae retrieved the note from his pocket and handed it to Mr. Eckelmeyer, who read it to himself. It said:</p> <p><i>“Don’t forget to get your participation form for the district hoops tournament signed by Dean Tuff. Today is the last day to turn it in to Coach.”</i></p>	[unravels paper]
Mr. Eckelmeyer	Davontae, who gave this to you?	
Davontae	Jake.	
Mr. Eckelmeyer	Jake, is there a reason why Davontae needed to know this right now during our test?	
Jake	No sir.	
Mr. Eckelmeyer	Then stop passing notes in class and do your test.	
Jake	Yessir.	
Mr. Eckelmeyer	As for you Davontae, I suggest you focus on passing this test instead of notes so you don’t have eligibility issues.	
Class		[giggles]



Table 2: Dramatic Scene Script, cont.

Davontae	I've never had eligibility issues because of this class.	
Mr. Eckelmeyer	Good. Let's keep it that way. You know that if you ever need help concentrating, you can always come sit next to me.	
Davontae	<i>quietly:</i> Nah nigga, I'm straight.	
Alejandra	<i>Laughing:</i> He said that like Mr. Eckelmeyer is gay.	
Class		[laughter]
Davontae	Shut up Alejandra. I didn't mean that way.	[class laughter/chatter]
Mr. Eckelmeyer	Davontae, did you call me gay?	[class laughter/chatter]
Davontae	No, I did not call you gay. What I said was no, I don –	[class laughter/chatter]
Mr. Eckelmeyer		[watch alarm beeps]

Table 2: Dramatic Scene Script, cont.

Narrator	Mr. Eckelmeyer looked at his watch: he was supposed to issue a 20-minute warning for Part 2 of the test, which they hadn't even begun. He turned the alarm off and scanned the room. Some students were still laughing. Others were talking. One was even out of his seat strolling around.	[class laughter/chatter]
Mr. Eckelmeyer	Guys, let's get back on track. Silence, please! Ricardo, take a seat.  We're 10 minutes behind, but you all should be starting Part 2 right now. Davontae, I think it would be better if you sit by me so you don't distract anyone else or yourself. Come on.	[class laughter/chatter fades]
Davontae	I'm good.	
Mr. Eckelmeyer	I didn't ask if you were good. I'm telling you to come sit up front.	
Davontae	I'll just stay here and work.	
Mr. Eckelmeyer	If you won't move seats, you can go to Dean Tuff's office. What will it be?	
Class		[ooo's]
Jake	Davontae, just move seats man.	

Table 2: Dramatic Scene Script, cont.

Davontae	I didn't do anything. The Dean and I won't have much to talk about.	
Mr. Eckelmeyer	That's fine. My referral will do the talking. So are you going to move or not?  You've made your decision. Since you're having trouble today, do I need to call security to come escort you?	[silence – Davontae doesn't move]
Davontae	What did I do?	
Mr. Eckelmeyer	Please go or I will call security.	
Davontae		[smacks teeth, grabs items, walks out of classroom, door slams]
Mr. Eckelmeyer	Everyone back to work. You have twenty minutes to wrap up it up for Part 2, then we need to move on to Part 3.	
Narrator	Mr. Eckelmeyer reset the timer on his watch. He then returned to his desk, logged into the discipline portal on his computer, and began typing a referral for Davontae.	
Alejandra	<i>giggling to herself:</i> He said "wrap it up" again.	

Table 2: Dramatic Scene Script, cont.

Mr. Eckelmeyer	Alejandra!	
Alejandra	Sorry sir. I'll be quiet.	

Table 2: Dramatic Scene Script

### Cast and Crew List

Producers.....Thomas Schatz, Andrew Craig  
 Director.....Andrew Craig  
 Host.....Andrew Craig  
 Narrator.....Lucien Douglas  
 Mr. Eckelmeyer.....Joeseeph Straubhaar  
 Davontae..... Marjohn Tucker  
 Alejandra.....Keila Gonzalez  
 Jake..... Ryland Kaiser  
 Music Composer..... Nathaniel Meeks  
 Classroom Sound Artists.....Amener Williams, Students of Hillcrest Academy  
 Production Advisors.....Andrew Garrison, Shanti Kumar  
 Casting Advisor.....Andrew Shea

### Panel Speakers

1. Leonard Moore, PhD, George Littlefield Professor of American History and Interim Vice-President of Division of Diversity and Community Engagement at The University of Texas at Austin in Austin, TX

2. Betty Jean Taylor, PhD, Assistant Vice President of Division of Diversity and Community Engagement at The University of Texas at Austin in Austin, TX
3. Edwina Lucero, MM, High School Music Teacher at Strive Prep Excel School in Denver, CO
4. Martin Pierre, PhD, Counseling Psychologist at Brandeis University and Owner of Ashmont Counseling in Boston, MA

### **Questions for Panel Speakers**

Dr. Martin Pierre & Dr. Betty Jean Taylor

1. Please define racial bias.
  - a. Where does bias come from?
  - b. How does bias become racialized?
  - c. What are the consequences of racial bias?
2. Are we always aware of our own racial bias?
  - a. What is difference between implicit and explicit racial bias?
3. What is the relationship between racial bias and identity construction?
  - a. How do we construct identities?
  - b. What role does racial bias play in the identity construction process?
  - c. How do our identities shape how we communicate with others?
4. In this scene, we have a confrontation between a two very different people.
  - a. What elements of racial bias are at play in this scene?
  - b. Where do you see evidence of that in the scene?
  - c. How do you think Mr. Eckelmeyer sees Davontae?

- d. How do you think Davontae sees Mr. Eckelmeyer?
- 5. What steps could both Davontae and Mr. Eckelmeyer have taken to de-escalate the situation?
  - a. To what extent is miscommunication the cause of tension in this scene?
- 6. Please identify one simple, concrete step that people take to become more conscious of their racial bias and avoid this type of cultural miscommunication?

Edwina Lucero

- 1. What is happening in this scene?
- 2. What steps could both Davontae and Mr. Eckelmeyer have taken to de-escalate the situation?
  - a. To what extent is miscommunication the cause of tension in this scene?

Dr. Leonard Moore

- 1. What do you think is happening in this scene?
- 2. How to you think Davontae and Mr. Eckelmeyer see each other?
- 3. Please identify one simple, concrete step that people take to become more conscious of their racial bias and avoid this type of cultural miscommunication?

**Panel Speaker Conversation Log (Table 3)**

PERSON	TIME	COMMENT
Dr. Taylor	0:55	Bias are thoughts, beliefs, and misconceptions
	1:07	Bias is something everybody has; we're biased based on who we are; introduces concept of otherness and lack of information
	1:44	Biases can be favorable and unfavorable; positive and negative biases
	2:55	White people are the dominant group
	3:13	Bias is based on lack of information, or the kind of information we're getting (media, what's happening in society, campus as microcosm)
	3:49	Bias as story; stories being built based on what we know or what we perceive to know about somebody; also based on what we have been taught
	5:59	Bias is not the same for everybody; individually, it's very different
	6:18	In a racist system, the kind of information we get about different people is very different
	6:38	We get different information about populations of people

Table 3: Panel Speaker Conversation Log, cont.

	7:20	Talks about her own work on the development of white racial identity //racial development theory
	7:40	The development of racial identities based on interactions with people of color
	8:00	One of the privileges of white people is we don't have to think about our race
	8:45	Until we have interactions with people of color, we don't even become aware of our own racial identity ‘
	9:30	I can ask and make assumptions about people's races in the scene, but we ultimately don't know until we ask
	11:10	The girls were talking and not questions or held accountable for that
	11:55	The situation with Davontae was very biased
	12:22	She walks through Mr. Eckelmeyer's bias
	14:04	He told him to open up the paper; there were no answers
	14:40	Mr. Eckelmeyer trying to do his job (trying to stay on schedule, time), but taking it further than it needed to go



Table 3: Panel Speaker Conversation Log, cont.

	15:51	Mr. Eckelmeyer implied that eligibility would have been an issue; that was connected to lack of information and assumption
	17:20	Talks about the n-word in the space
	17:50	Didn't get any disruption from Davontae, but rather from the girls engaged in side chatter
	18:39	When the paper did not reveal answers, that should have been it
	20:20	Maybe Davonte could have said something different, but doesn't think he did anything wrong
	23:27	The work is for us dominant group folks, having to know who we are; doing self-reflection
	24:05	What do I know about people who are not like me in terms of racial groups? Where did I get that information and what are my sources?
	25:30	We likely are not aware of what our biases are
	26:13	Don't be in denial
	26:39	People of color are experiencing things that aren't an option, like should I think about my race today? White folks don't have to do that. I can go through all my busyness and not stop and think about race

Table 3: Panel Speaker Conversation Log, cont.

	27:00	I know folk are busy, but think about all the things I did in my busyness, and race didn't even come up for me
	30:25	Think about "what is my experience, and what is the experience of people of color"
	31:00	Listening is enormous
	31:21	It's how we listen that matters
	31:31	She explains how to listen
	32:33	We have to slow down and be reflective
	33:05	Mr. Eckelmeyer should go back, listen to his own scenario, and think "why did I do that?"
	33:30	When you have a lot of privilege, you don't have to do work
	33:45	This doesn't feel like a lot of work when I think about the consequences and risks
	33:55	Benefits of listening - it's validating to not be in denial about the realities of what people are experiencing; goes on to talk about the value of <i>Junctions</i>
Mrs. Lucero	17:44	Image of exhausted educator

Table 3: Panel Speaker Conversation Log, cont.

	18:30	This is a teacher who has worked a really long day and may not have the patience that they had at 8:00 a.m., before they were standing up for 6 hours straight
	18:44	Girl making side comments
	19:30	Teacher is annoyed that he's having to deal with the situation
	19:49	Davontae gets the bulk of his disappointment
	20:05	The teacher's responses were impatient and lacking of understanding, it further escalated from there
	20:22	Comments from other students that aren't addressed
	20:35	Davontae leaves the room and the teacher does a write up
	21:41	Giving a test should be a simple task. It's easier to pinpoint outward behavior issues rather than chatter on the side or comments
	22:10	I can totally see how, just opening his eyes and seeing the paper fly it's a moment of "are you kidding me?"
	22:24	Paper flying is not an appropriate test taking atmosphere

Table 3: Panel Speaker Conversation Log, cont.

	22:42	Blames Eckelmeyer for closing his eyes, which allowed kids to pass notes, should have been monitoring, now I need to over-do it to correct this
	23:10	Unfortunately, it's easier as an educator to pinpoint very specific actions that students take like tangible things, like I saw a piece of paper fly, you caught it, and now you have it so you're the person that I'm going to make this a situation that I need to fix
	23:37	Maybe the teacher didn't hear the comments; kids can hear around themselves
	23:47	I can see why...he seemed to overact to Davontae
	25:00	I encountered these (stereotypes) more as a younger teacher
	25:29	A solid educator transcends racial bias
	26:12	As a young educator, it was easier for student to pigeon hole me into certain stereotypes...young little white girl who doesn't know anything
	26:40	I didn't grow up as a person of color, I will never be able to understand the plight of a person of color
	27:10	If a teacher is willing to put themselves out there and be vulnerable...it's possible for that to not be an issue in the long term

Table 3: Panel Speaker Conversation Log, cont.

	27:41	My students now are predominantly Latino
	27:53	We all acknowledge that I'm the white girl in the room, but it's not a threat or a barrier
	28:04	I'm married to a Latino person, so I have a little bit more experience in that culture
	28:23	Try to present myself authentically, and I am authentically a white person
	29:45	Diversity at TJ; a culture of diversity; didn't need to be overly thoughtful
	31:47	Talks about her situation now; there are major differences between teachers and students
	32:00	My school has a predominately white faculty and a predominately not white students
	32:15	You do as an educator have to be thoughtful and intentional about how you bring your experiences into the classroom... and exist together in this learning space
	32:43	Talks about bias against girls
	34:00	Talks about process of reflection

Table 3: Panel Speaker Conversation Log, cont.

	34:56	(Listening and reflection) take a vulnerability that can be very uncomfortable
	35:15	Talks about becoming aware of her gender bias
	37:07	It doesn't take academia for this to happen, if you are a person who is truly seeking ways to educate yourself and become more woke, ask others opinions ask a person of color in you life that you trust and have an honest conversation
	38:21	She says the word "listening"
	39:42	Talks about gentrification in North Denver
	40:00	She says "it's hard at first"
	41:00	People are ultimately good and they want to know how to become even better
	41:10	If it's a white person...who has these implicit biases that they're carrying, (listening) is hard at first
	41:55	There's this tension that gets built when you feel like there are racial biases on both sides...snotty white person stereotype
	42:20	Conversation (listening) necessary to open doors and allow a person to rectify a situation

Table 3: Panel Speaker Conversation Log, cont.

	43:04	You have to practice it
	43:35	Most people walk around with the intention of being a good person
	43:52	Biases change the impact of who you are because you haven't recognized the impact of what they're doing
	45:50	Beyond the racial situation, that was a moment of a teacher not doing what they were supposed to be doing
	46:00	Jumping to the defensive to fix a situation that was created by yourself
	46:51	Refrain from the use of swearwords
	46:56	You're in the wrong place at the wrong time
	47:25	Davonte tried to be level-headed, but was pushed into a situation where he felt like he was wrong-doing, I can see why he escalated
	48:22	I don't think Mr. Eckelmeyer should have demanded (that Davontae move seats)
	49:20	This happens all the time for teachers because we're human beings
	50:43	I don't run into these issues with my older classes
	50:50	These situations are frequent in my younger classes, whom I haven't developed a rapport with

Table 3: Panel Speaker Conversation Log, cont.

	50:56	It's a power struggle
	48:35	Mr. Eckelmeyer implied that Davontae would be ineligible, and then Davontae is on the defensive...I then felt a lot of defensiveness coming out of the teacher at that point
	48:55	The teacher screwed up, but how they're trying to puff up and show that they're the disciplinarian in the room and they picked the wrong kid, but then you're in it and it's too late and you have to stand your ground (I've been in those situations before)
Dr. Moore	0:31	Racial bias is when we make negative judgments about people based on their race and/or ethnicity...generally in ways that will negatively affect them
	0:48	We're not aware of our racial bias
	1:30	Elements of racial bias at play in the scene (Eckelmeyer assumed Davontae was cheating)
	2:39	People assume black students are attending school on athletic scholarship
	5:42	I get the impression that based on the way Davontae is responding, he's had this happen before
	5:55	When Eckelmeyer sees the note, he doesn't apologize; Davontae has to leave the classroom and he did nothing wrong
	6:20	The other classmates see this



Table 3: Panel Speaker Conversation Log, cont.

	7:40	Davontae is racially conscious
	7:51	Black males' self-concept is defined by the racial encounter we've had
	8:25	We define ourselves based on how other people perceive us
	8:47	Davontae feels like his manhood has been challenged
	3:50	Mr. Eckelmeyer sees Davontae as an athlete, black males perceived to be athletes
	4:14	Black athlete is a role created by white America
	4:47	Bias gives us an identity that we then own trying to carve out a space for ourselves
	5:03	Davontae feels Mr. Eckelmeyer doesn't know what it's like to be a black male and completely out of touch
	9:23	Mr. Eckelmeyer should say ok, Davontae, I didn't think you were cheating but I have to protect the integrity of the test
	9:30	Davontae could have said "my bad, I shouldn't have been passing notes," but that would have called for both of them to sacrifice their egos
	9:43	Dr. Moore advises all teachers not to get into confrontations with students, because you just may lose

Table 3: Panel Speaker Conversation Log, cont.

	9:50	Mr. Eckelmeyer didn't really want to send Davontae out of the classroom
	10:44	I can't deal with the liberal mindset where people act like they don't have an issue
	14:23	Dr. Moore talks about being labeled a basketball player, yet he never played basketball
	15:23	Talks about not beating up on allies
	15:43	Creating an opportunity for open and honest conversation; giving people the opportunity to express themselves
Dr. Pierre	3:40	Hears negative response coming from Davontae
	4:00	He may not know Davontae's total repertoire of responses
	6:06	Mr. Eckelmeyer feels frustrated by Davontae not responding to his directive
	4:55	Davontae feels Mr. Eckelmeyer doesn't understand him
	5:37	Davontae feels Mr. Eckelmeyer doesn't understand where's he's coming
	6:53	Says cross cultural communication and internal responses

Table 3: Panel Speaker Conversation Log, cont.

	7:44	If they were aware of each other's communications styles, this stand-off may have been avoided
	8:15	This understanding may help to reduce any cross cultural misunderstanding
	9:12	It's very challenging, but becoming more mindful and self-aware can be one simple and practical way to do that
	10:12	Defines mindfulness; it's a state of open and active attention to the moment
	10:37	It means observing your own thoughts and feelings without judging them as good or bad
	11:10	Car example and mindlessness
	11:44	Mindfulness is more readily available to us when we practice it on a daily basis
	12:08	Whenever you bring awareness to your senses or state of mind, you are being mindful
	12:16	This can help us regulate our emotions
	12:45	Mindfulness minimizes bias
	13:07	Research shows that mindfulness increases our capacity to think clearly

Table 3: Panel Speaker Conversation Log, cont.

	13:17	It might help us be aware of our behaviors
	13:27	Could help minimize mistaken judgement...(and) biases as well
	14:00	The routine practice of mindfulness could help us become more self-aware about our racial bias
	14:13	That's something we often do mindlessly...not paying attention to our external environment
	15:00	The more you practice mindfulness, it becomes a part of your repertoire of skills
	15:18	The more you practice it the more self-aware you become
	15:30	You will become more aware of your own beliefs, values, and blind spots and avoid categorization of people and become aware of your own biases
	16:25	Listening plays a very important role, it means listening that is deeper than surface; listening but being in touch with your own internal responses
	16:49	You're just not listening to the surface stuff, but you deriving meaning from it in terms of what's being communicated, how it's being communicated, and how you are receiving it as well

Table 3: Panel Speaker Conversation Log, cont.

	17:31	You listen, you go back, you process it and you do self-reflection
	17:49	Mindfulness slows you down so that you can derive meaning and take a different perspective...so you don't misinterpret or misjudge what the person might be saying
	18:55	One can practice mindfulness throughout the day (washing dishes example)
	19:29	Mindfulness means paying attention to what's happening in the present
	19:56	Mentions new apps
	20:05	We all have the ability of being mindful
	20:45	Being aware of your own feelings and sensations and what is happening in the present moment
	21:35	Unconscious bias influences people's behavior, people's decisions, and judgement
	21:46	When we gain personal agency...it helps us to strive to be more egalitarian, believing in the principles that all people are equal and deserve equal rights

Table 3: Panel Speaker Conversation Log, cont.

	22:27	This awareness can bring about meaningful changes in different arenas in our personal lives, sports, politics, hiring practices
	22:50	It can increase racial sensitivity and decrease micro-aggression
	23:05	Helps us to create inclusive environments
	23:47	It helps us to become more connected; unconscious bias limits us from creating a sense of inclusion
	23:45	Benefits of unconscious bias, helps us to filter information and understand the world
	26:14	If I were Mr. Eckelmeyer, I would slow myself down and understand the context in which Davontae's behavior is occurring
	27:00	I would take Davontae's identity (and...) communication style into account and that would help me to put his behavior and speech within the proper context so that I'm not misinterpreting him or unfairly treating him

Table 3: Panel Speaker Conversation Log

## Production Process

Development of the pilot episode spanned four months. Outlined below are some of the steps I took during that process.

## Casting Call

### \*\*JUNCTIONS CASTING CALL\*\*

Casting has begun for *Junctions*, a mini-drama podcast about racial bias sponsored by UT Austin's Division of Diversity and Community Engagement. We're looking to cast voice talent for the following characters.

#### Narrator

Sex: Male

Character Race: n/a

Character Age: 40 – 65 yo

Character Personality: Unassuming, neutral

Vocal qualities: Mature; deep bass; clear pronunciation

Accent: Standard American (no regional accents)

#### Mr. Eckelmeyer

Sex: Male

Character Race: White

Character Age: 35-60 yo

Character Personality: Caring, but firm

Vocal Qualities: Mature; tenor register

Accent: Standard American

#### Davontae

Sex: Male

Character Race: Black

Character Age: 15-18 yo

Character Personality: Quiet, but temper occasionally pokes through

Vocal Qualities: Pubescent

Accent: Subtle urban accent

Alejandra

Sex: Female

Character Race: Latina

Character Age: 15-18 yo

Character Personality: Giggly, Carefree

Vocal Qualities: High vocal register

Accent: Subtle Mexican (or other Latin American country)

Jack

Sex: Male

Character Age: 15-18 yo

Character Race: White

Voice Personality: Suburban, well mannered

Vocal Qualities: Pubescent

Accent: Standard American





# NOW CASTING

voice actors for *Junctions*, a mini-drama podcast about racial bias in the USA, sponsored by UT Austin's Division of Diversity and Community Engagement.

Looking for Latina female actors 15-25 y.o., black male actors 15-18 y.o., and white male actors 15-65 y.o. If you'd like to audition, please email Andrew Craig ([andrew.craig@utexas.edu](mailto:andrew.craig@utexas.edu)) by 3/12/18.



Illustration 1: Casting Call Flyer for *Junctions*' Pilot Episode

## Audition Directions

Thank you for your interest in *Junctions*. For the audition, I will ask you a series of questions and then state some directions. Please respond simply as yourself.

1. Who is your favorite music artist? What about their music do you appreciate?
2. What does success mean to you?
3. What is your greatest fear?
4. Please speak the Pledge of Allegiance as if:
  - a. Plainly (just say it as you normally would)
  - b. You are speaking to a puppy
  - c. You are at your best friend's funeral
  - d. You just caught your best friend stealing money from you

## **First Rehearsal Plan**

### Objectives:

1. Have everyone introduce themselves
2. Explore actors' personal connections to the script
3. Explore actors' personal connections to the characters
  - a. Allow them to feel their characters' wants

### Process:

1. Circle Introductions
  - a. Prompt: Tell us who you are.
2. Table Reading
  - a. Write down first impressions (front side of paper)
3. Conversational Reading
  - a. Write down what your character wants most; what is driving their thoughts, dialogue, and action? (back side of paper)
4. Paraphrase Exercise
  - a. Given what your character wants, I want you to return to the script and rewrite your lines in your own words
5. Paraphrased Reading
6. Character Backstory
  - a. Write out a fact-based backstory for your character
    - i. Where were they born?
    - ii. Where did they grow up?
    - iii. With whom did they live?
    - iv. Number of siblings?
    - v. Favorite subject?

- vi. Favorite hobbies?
- vii. Best friend(s)?
- viii. Pet-peeves
- ix. Relationships?
- b. Secrets
  - i. Deepest aspiration?
  - ii. Deepest fear?
    - 1. Surface-level insecurity?
- 7. Scene Improv (based on secrets)
  - a. Two characters are getting married. The other is their wedding photographer who must take ten good (and different) pictures of the couple.

#### Homework:

Start making choices about who your character is, what drives them, and what they want. Allow yourself the time and space to think about and feel your choices.

### **Second Rehearsal Plan**

#### Objectives:

- 1. Discover different ways of approaching the scene
- 2. Have actors discover and feel new wants in scene

#### Process:

- 1. Check in with actors
  - a. Ask Alejandra about her want
  - b. Ask what aspect of their characters they most identify with

2. Warm up read through
3. Changing circumstances
  - a. Facts
    - i. Location
      1. You're in church
        - a. Record new want
      2. You're in a corporate board meeting.
        - a. Record new want
    - ii. Character
      1. Mr. Eckelmeyer is sexually attracted to children
        - a. Record new want
  - b. Subtext
    - i. Alejandra reveals she's pregnant. She says Davontae is the father.
      1. Record new want
    - ii. Jake and Davontae are attracted to each other. They don't want anyone to know.
      1. Record new want
4. Return to scene sans the altered facts and subtext. Come up with three distinct wants for your character. Write them down.
5. Read through scene three times. Foreground your want: it should drive your character. But make sure you are listening to the other actors in the scene.
6. End of rehearsal. Call time for tomorrow is 5:45 p.m.

## **Production Plan**

### Schedule

6:00 p.m.	Food
6:05 p.m.	Introductions (who you are, what you do, where you're from)
6:20 p.m.	Rules (grounding yourself in the moment, listening)
6:25 p.m.	DX 1 (A, B, C)
6:45 p.m.	DX 2 (A, B, C)
7:05 p.m.	Break #1
7:20 p.m.	DX 3 (A, B, C)
7:40 p.m.	DX 4 (A, B, C)
8:00 p.m.	Break #2
8:15 p.m.	SFX
8:30 p.m.	Wrap set

### Direction for DX Takes

#### #1

Mr. Eckelmeyer – Davontae is your son

Davontae – You want to impress Jake

Jake – You want Davontae to be quiet

Alejandra – You want Mr. Eckelmeyer's attention

#### #2

Mr. Eckelmeyer – Tom Schatz is observing your class

Davontae – It pains you to speak

Jake – You want a letter of recommendation from Mr. Eckelmeyer

Alejandra – Goal: Make Davontae talk to you

### #3

Mr. Eckelmeyer – Davontae has stolen money from you before

Davontae – You want Mr. Eckelmeyer to respect you

Jake – You're attracted to Davontae

Alejandra – You want to Jake to keep his eyes on you

### #4

Mr. Eckelmeyer – Mentor Davontae

Davontae – Defy Mr. Eckelmeyer

Jake – Calm Davontae

Alejandra – Instigate a fight between Mr. Eckelmeyer and Davontae

### Directions for Narrator

You're at dinner with your wife

You're delivering a sales pitch

You're sharing a secret with your best friend

### SFX Needed

1. Room tone
2. Eckelmeyer breaths
3. Eckelmeyer footsteps
4. Eckelmeyer sits down

5. Student giggles
6. Student chatter
7. Davontae smacking teeth
8. Davontae grabbing items
9. Davontae standing up
10. Davontae walking out of classroom
11. Davontae slamming a door

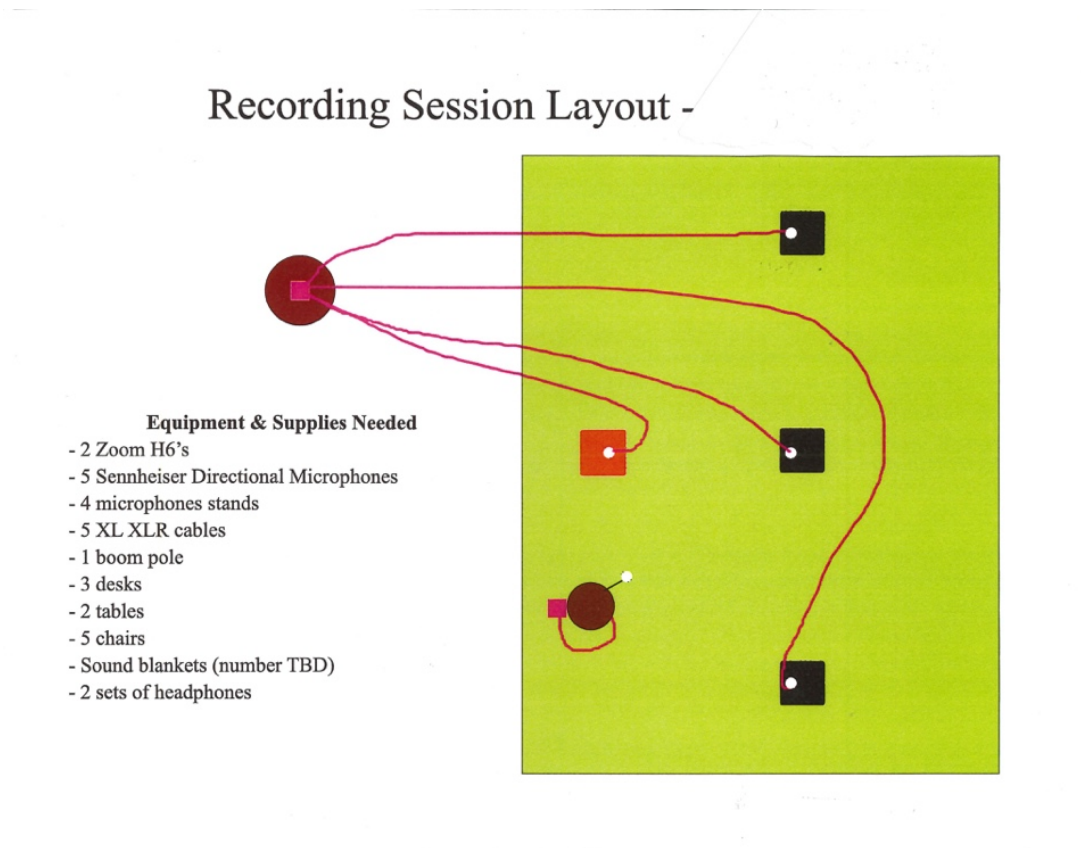


Figure 1: Proposed Recording Layout



Figure 2: Actual Recording Layout

#### Sound Effects Log (Table 4)

CLIP	SOUND
1	Child screaming, Ms. Wells talking
2	Heater with distant background noise; could be hallway noise)
3	Katrina's Classroom; teacher interacts with student
4	Footsteps w/classroom noise in background



Table 4: Sound Effects Log, cont.

5	Classroom heater noise (room tone) w/ birds chirping
7	Amir and Shelby's grandson have conversation
8	Ms. Ellis' classroom; good classroom noise (talking and movement)
9	Great classroom noise and activity (Ms. Wells' classroom)
11	Katrina's Classroom
12	High school classroom
13	Room tone with heater/ there are are some additional noises in the background
14	Very nice heater with minimal background noise
15	Keys clicking and Mr. Eckelmeyer takes a breath
16	Students chattering in classroom
17	Students chattering in classroom and activity noise
18	Students in lunchroom (could be used for classroom; great because you can hear commotion in the space)
19	More classroom commotion

Table 4: Sound Effects Log, cont.

20	Kids laughing
21	Laugh at 10 seconds, and ooo after
22	ooo's with laughter
23	Pages turning
24	More pages turning
27	Kids talking
20	Studio room tone
21	Eckelmeyer sits down
22	Eckelmeyer breathes/wakes up
23	Eckelmeyer walking around in rom
24	Eckelmeyer walking in classroom 2
25	Eckelmeyer exhales
29	Alejandra giggling
30	Students whispering

Table 4: Sound Effects Log, cont.

31	Students whispering
32	Students soft talking
33	Students talking
34	Students talking
35	Students talking
36	Alejandra ooo's

Table 4: Sound Effects Log

### **Production Budget**

Pilot Episode Budget.....\$40

Craft Services	\$32
Supplies	\$8
Transportation	n/a

## **FUTURE EPISODES**

Outlined below are summaries and key themes for the second and third episodes of *Junctions*.

### Episode Two:

**Summary** Aiden, a six year-old, and his parents board the subway. They find seats and sit down. Aiden soon after notices a woman dressed in a burqa and is intrigued. He starts questioning her about her garb. His parents, embarrassed by Aiden's forthrightness, cut Aiden off and apologize to the woman. In reprimanding Aiden, some of their deeply rooted biases show.

**Key Theme** Critical Questioning

### Episode Three:

**Summary** Julie Rogers is a store associate at a high-end department store. While working one day, she happens upon Araceli Muñoz, one of the few non-white shoppers she's seen in the store. Julie attempts to make Mrs. Muñoz feel welcome, but Mrs. Muñoz doesn't respond well to the extra attention and accuses Julie of being racist.

**Key Theme** Intention vs. Reception

#### **APPENDIX: *JUNCTIONS* PILOT (AUDIO FILE)**

An audio file of the pilot episode for *Junctions* was uploaded as supplementary material to this report. It exists in .wav format and runs 15 minutes and 56 seconds in length. It is titled “Andrew Michael Craig – Junctions Pilot (Audio File)”.

## **BIBLIOGRAPHY**

In accordance with the guidelines for the written Master's Report, I will not submit a bibliography due to the original creative nature of this project. My report supervisor and reader are fully aware of and agree to this.